

Music News of the Screen Stage Notes

Modern Music Owes Big Debt to the Early Church

Opera Born in Cathedral and Symphony Cradled in Organ Loft—Society of St. Gregory Wants Return to Simplicity in Musical Service.

By W. J. HENDERSON.

WHATEVER else may be said about England and music, it can be asserted without hesitation that she produces many good books on musical subjects. "Giovanni Pierluigi da Palestrina: His Life and Times" is the rather weighty title of a compact volume written by Mrs. Zoe Kendrick Pyne and published in this country by Dodd, Mead & Co. It is not the purpose of the present article to review this book. The writer intends to retain it in his library, which is sufficient evidence of his belief that it is worth while. It is a very good book, well planned, well written and filled with sound knowledge of the subject.

Perhaps the general music lover will find himself touched with a mild astonishment at his own ignorance of the place and importance of Palestrina in the history of music. The Roman Catholic Church knows him better than the rest of the world, but it is quite likely that many Catholics are not familiar with his most beautiful compositions nor with the part he played in the development of the music of their church.

The unpleasant truth is that the world of to-day does not greatly concern itself about the music of the church, which for fifteen centuries was almost the only music cultivated by the trained masters of Europe. The music of the church lies at the foundation of the whole modern art. The chant furnished the model for operatic recitative. The massive choruses gave Puccini his operatic finales. The poignant accents of early requiems showed the first dramatic composers how to voice the woes of their beloved Orpheus. The solemn processions of St. John's day, worship by bodily posture before the altar and the spectacular action of the "sacra rappresentazione" taught Monteverdi how to construct his ballet music. The opera was born in the cathedral and the symphony was cradled in the organ loft.

Music by Polyphone Period.

The gradual development of the architectural music of the polyphone period, in which the prismatic music of Josquin des Pres was followed by the sublimely devotional utterances of Lasso and Palestrina, led the church far afield from the solemn intonation of the pristine chant. The time came when the church had to determine whether its own child had not assumed too great a glory, whether the music of the liturgy had not attained the position of a distraction and an entertainment.

With the history of Catholic Church music we need not concern ourselves. But we may face this interesting fact, namely, that to-day there is a very vigorous effort to cut away from the service of that church all music which concentrates attention upon itself. The makers of the movement fervently desire to see a return to the chant, even in the most ornate portions of the mass. Indeed they assert, and with every appearance of reason, that there should be nothing in the liturgical service so ornate as to evoke admiration aside from that aroused by its indisputable fitness for its office. From the beginning there was a tendency to elaborate especially the kyrie and alleluia, which suggested the type of music soon to be exemplified in the jubilee.

The Society of St. Gregory stands in the forefront of the forces now opposed to the employment of anything artistically spectacular in the service of the church. This society publishes the *Catholic Choralist*, one of the most admirable special periodicals that comes to the desk of the writer. Some of the most learned fathers of the church contribute to its columns. It is conducted with dignity and fairness. Its advocacy of a strict observance of the letter and the spirit of the celebrated "motu proprio" of Pope Leo is carried on with vigor, but without loss of calmness.

No one forswears with the Roman liturgy and the characteristics of the Catholic service can be without a certain sympathy for the movement so aided by the Gregorians. Every objection raised in the many centuries of the development of the ornate musical service to its obscuration of the utterances and significance of the ritual has as much force to-day as it had when it was first uttered. And in reply to these objections there is always the temptation to repeat the ancient fable of the Council of Trent and the salvation of church music by Palestrina's "Missa Papae Marcelline."

Fiction Often Proved False.

This fiction has been proved false a hundred times; but it seems that it is still necessary to disprove it. And Mrs. Pyne does not disdain reference to it. She tells the truth about the church in Palestrina's time and shows clearly what the great master did toward showing how to write polyphonically without destroying the message of the liturgy. But no matter how great one's admiration for the magnificent masterpieces of the polyphonic school, there can be no question that the Gregorians have a strong case.

If we turn aside for a moment to the lyric drama, we are compelled to admit that the creative of some of the moderns are in themselves powerful arguments for a return to something resembling the "stile parlante" of the early composers. Pizzetti's opera "Fedra," for instance, is written in modern melody and harmony, but with a simplicity, a purity and a directness borrowed from Monteverdi. Of the beauty, the eloquence, the uplifting nobility of this new stile parlante there can be no question. Something like it is to be found in Montezzi's "L'Amore del Tre Re," and is the secret of the musical spell of this inexorably direct tragedy.

But when all is said and done the student of the seven arts cannot escape the conviction that the music of Palestrina belongs to the majestic Gothic temple which enshrines the decorated images of the Virgin, the chieftains of saints and martyrs, the immortal paintings of the Crucifixion, the scarlet vestments before the high altar. One wonders whether there might not indeed be something even theatrical in a performance of the "Armed Man," miss No. 1, of which Mrs. Pyne writes so eloquently in her appendix. The most gorgeous cathedral in Europe could be no more generous in splendor than this composition, long silent, yet challenging the most rhapsodic admiration of this ardent student of the famous master's works.

Stage's Debt to the Church.

The stage owes much to the church. The opera owes almost its whole apparatus. When Rossini and Verdi

Photo Plays Screened Along Broadway



MISS PEGGY SHAW
"A LITTLE CHILD SHALL LEAD THEM"
LYRIC THEATER.

MISS RENEE ADOREE
"MONTE CRISTO"
FORTY FOURTH STREET THEATER.

CLAUDE GILLINGWATER and
MISS PATSY RUTH MILLER
in "REMEMBER ONCE" CAPITOL.

GEORGE ARLISS and MISS ANNE FORREST
in "PLAYED GOD" STRAND.

Riesendorf Tells Secret of Success in Comedy Music

Rivoli and Rialto Director Says Element of Surprise Is Essential.

"The secret of successful comedy music lies mainly in surprise, either through twisting a familiar melody about or in having an instrument like the sliding trombone or the bassoon clown unexpectedly," said Hugo Riesendorf, managing director of the Rivoli and Rialto, who declares that of all his tasks the preparing of a musical setting to a screen comedy is the most enjoyable.

"Sometimes it is done by an incongruous association of ideas, sometimes by contrast, but in the majority of cases by using melodies with which the audiences are familiar. In fact, if the audiences want to hear their favorite old melodies, they must listen to the settings to comedies, for that is where they are used most."

"The comedy to which music can be set easiest is the travesty on an opera. Chaplin's 'Carmen' burlesque was a comparatively easy picture to score. The story and the music are so well known that with a little ingenuity in transposition of instrumentation or changes in tempo the familiar operatic score takes on a new value where they were serious before. The 'Habanera' can be turned into a fox trot and the 'Tosca' March can be switched into some other tempo. When, as in Chaplin's 'Carmen', the burlesque is based upon an opera, the music setting cannot be otherwise than a travesty on the original score."

"But in other comedies the problems are not quite so simple. The musician must create his own music frame and must use the compositions at hand or revise new melodies or effects. If the picture is one in which the association of ideas can be used, as, for instance, having the hat man play 'How Dry I Am' when the scene is a burlesque bar at which buttermilk is served, the results are usually successful. At other times it is possible to use contrasts, playing a serious theme like 'Hearts and Flowers' to a mock seriousness on the screen. But there are times when special effects must be created—such as those which were used in the Sidney Drew comedies in which the actor was supposed to be suffering from a cold. We devised an 'Influenza' theme that met with such success that we had requests from managers in all parts of the country for the score. In fact, the score was later shipped by the producer right with the films. In this particular case the instruments were the comedians."

"The most interesting experiments are those in which the sense of humor of the audience is reached by orchestral effects. This class of scoring usually demands original writing, of course, but is one that surprises plays a great part. Strauss's 'Till Eulenspiegel' is a brilliant orchestral example of the sudden incongruous sound imposed upon rich harmonic structure. It isn't in being of the clown of the orchestra for about 200 years at the Opera Comique in Paris and the saxophone is gradually coming into vogue as a merry-maker."



MISS DOROTHY DALTON
in "ON THE HIGH SEAS"
at the RIALTO.

Feature Photo Plays at Broadway Theaters

ASTOR—Rex Ingram's production of "Trifling Women," with Barbara La Marr, Ramon Novarro and Lewis Stone, begins Monday.

CAMBO—"A Woman's Woman," with Mary Alden.

CAPITOL—Rupert Hughes' "The Menace," with Claude Gillingwater, Cullen Landis and Miss Patsy Ruth Miller.

CRITERION—Miss Marion Davies in "When Knighthood Was in Flower," adapted from Charles Major's novel and directed by Robert G. Vignola. Settings by Joseph Urban. In the supporting cast: Lynn Harding, Forrest Stanley, Pedro de Cordoba, Ernest Glendinning, Miss Ruth Shenley, Johnny Dooler, William Kent, George Nash, Macey Harlan, William Norris and Gustave von Seyffertitz.

FORTY-FOURTH STREET—"Monte Cristo," Fox adaptation of Dumas's romance, with John Gilbert.

LYRIC—"A Little Child Shall Lead Them," Fox picture.

RIVOLI—Cecil B. De Mille's production, "Manslaughter," adapted from Alice Duer Miller's story, and starring Thomas Meighan, Leatrice Joy and Lois Wilson.

RIALTO—"On the High Seas," with Dorothy Dalton and Jack Holt.

STRAND—George Arliss in "The Man Who Played God," Lupino Lane in "The Reporter."

SHERIDAN—Conan Doyle's "The Hound of the Baskervilles," first half of week; Marion Davies in "The Young Diana," second half.

Fairbanks's New Movie Months in Preparation

Something of an idea of the general scope of Douglas Fairbanks's latest photoplay, "Douglas Fairbanks in Robin Hood," the opening of which will occur soon in New York, may be gained from the fact that a host of engineers, architects, artists and artisans labored for months before a camera lens was opened.

Twenty-two experts delved and studied in the necessary research work for accurate designing of the big sets. Libraries were ransacked for these experts for authoritative facts in ascertaining the historical data truthful to the period. Hundreds of workmen labored three months to build the sets.

One million feet, or approximately thirty-five carloads, of lumber were used in their construction. This lumber if laid out in board feet would cover twenty acres of ground; if placed end to end would span a distance of about 500 miles. One carload, or about thirty tons, of nails were consumed in erecting the sets. Two hundred and fifty tons of material went into the castle walls. More than fifteen acres of studio property are in use for the principal sets.

The King's castle set covers two and one-half acres and is 210 feet in height. The exterior is 620 feet long. In building the castle 175,000 square feet of wall board, plaster board and button lath were required. There are eight castle towers. If these towers were water tanks each would hold 274,000 gallons. The structure is surrounded to serve as a genuine barrier against the taking of this stronghold. The royal banquet room in the castle is described as the largest room in the world, being larger even than the concourse of the Pennsylvania terminal in New York city.

Eleven canvas pavilions were built, each forty feet in height. The most difficult system—used to diffuse light—is bigger than the combined "big tops" of the world's greatest circus enterprises. The camera staff worked from a platform built of selected spruce and airplane wire, with an area of forty square feet. This weighed only 400 pounds, and could be assembled by four men in seven minutes. Twenty thousand yards of heavy velvet and rich cloth material were used in making the 2,500 costumes worn by principals, extras and extras. More than 1,000 yards of each made of human hair, are worn by members of the cast.

More than 1,000 pairs of shoes were required for the film, and but for the fact that the stock of three of one pair could be used for three of another, it is applying these hides. Every weapon carried in the production was made entirely by hand. There are 2,000 spears, 1,500 swords, 2,000 shields and 500 lances. Saddles and trappings were made for hundreds of horses, all hand made and hand sewed. In making an exact duplicate of the standard used by King Richard the Lionhearted, the Holy Land 300 pounds of iron were necessary.

MISS MANNER'S RECITALS.

Mrs. Francis Rogers, president of the Soldiers and Sailors Club of New York, and Mrs. Axel O. Janssen, chairman of the band of reform, announced a series of five Jane Manner drama readings in Aeolian Hall, "The Sea Gull," by Chekhov, with Russian music, opens these "Plays of Many Lands" Thursday morning, November 2. After four Thursdays the series closes with Saturday, December 2, when Miss Manner will revive her first success, "Merely Mary Ann," by Zangwill.

New Agreement Binds Theaters to Film Booking

Exhibitors Henceforth to Be Held to Contract—Gossip of Movies.

By FRANK VREELAND.

A NEW form of booking contract is now in evidence among film exhibitors, and this, along with about 1,000 other innovations, is expected to revolutionize the film industry. The film industry gets revolutionized at least once a month—but never mind that now. The new contract has been issued by Paramount—alias Famous Players-Lasky. It is said that it will also be put into effect this fall by First National, and doubtless other distributing agencies will fall into line as soon as it becomes something like a parade.

The agreement provides primarily that an exhibitor must show a picture when he has taken off his hat and promised solemnly to do so. This is of interest to the general public because it will obviate in the future any likelihood that a picture which has been announced a long time ahead by a theater owner is not likely to be "withdrawn for reasons beyond the control of this management," or simply ignored altogether just when the house patrons are expecting it to crash into their lives. No longer will the film fans, after having their appetites whetted for a certain star by the exhibitor's insidious appeal be sent away disappointed.

Under the old system the exhibitor actually took nothing more than an option on a picture, with the prospect of sneaking out of it whenever he felt himself slipping. Sometimes an exhibitor who had been enthusiastic over a picture when he first saw it would find his optimism cooling when he gathered his mind to it in retrospect. Sometimes also he could see from the reception a film received elsewhere that it was a bad business proposition—and, after all, the exhibitor has to keep one foot prosaically but firmly in the box office.

As often as not, however, a picture would be frozen out by various kinds of theater politics that were brought to bear, else the exhibitor would get something which to his mind was just as good, because it was cheaper. In this way a picture in a certain locality might be sidetracked for a year, or forever kept incommunicado, while the force and the home office gnashed all the teeth they had.

Now, however, the theater owner must specify the exact date on which he plans to unfurl the spool of film throbs. After that he is allowed to postpone the picture for one period of thirty days, but if he doesn't show it within that time he must pay the distributing company whether he unloads it before the public or doesn't even take the trouble to unwind the film before his own family.

There is nothing small about Douglas Fairbanks, who will bound into this town next Tuesday in order to get every one excited about the Broadway showing of his latest picture, "Douglas Fairbanks in Robin Hood." In the first place, Doug's moustache has been augmented by an annex in the shape of a beard, which he not only wears in the picture but sends to wear on the street just to prove it's real. Moreover, when his advance guard here were consulting him across the continent about the theater to be chosen for the picture, he said, "Hire the New Amsterdam Theater."

A novel variety of newspaper clippings has cropped up to-day and an educational movie concerns, who use the sheets as a bulwark for publicity by this means as well as letting them have a look in the profits. It consists of the opening of an instructive film subject by a newspaper over a certain area, with its name on the introductory subtitles and the possibility of its circulation newsprint. The radio voice started it, and now this method of linking up seems likely to seep into other channels.

Miss Madge Kennedy, whose first photoplay in some time "The Purple Highway," is now ready for presentation, is proverbial in the film world for her cool temper, which is to say, she is unique. It is said by those who have worked with her—and who, being no longer in her employ, are therefore free to voice their innermost thoughts—that she never fails to work, and that she does not become cross at the other players, and that she never tells the director just where he gets off and how fast. Once while she was playing before the cameras, she was so calm and so suddenly a piece out of her finger, but despite the piercing pain Miss Kennedy did not cry out nor have a justified fit of hysterics. Instead, she kept on smiling, and when she was asked afterward if it hurt, she said that it was nothing—instead of demanding that the nurse be thrown instantly into a tub of boiling water.

Music Lover Remembers English Choir Festival

TO THE NEW YORK HERALD: Memories of the three choir festivals at Hereford bring vividly to mind a vision of the face and form of Charles Santley. To hear him in oratorio was an unforgettable experience.

It was assuredly a privilege to hear sacred music in the beautiful cathedral at Hereford, rendered by such singers as Santley, Edward Lloyd, Osani, Hilda Wilson, Miss Ambler and Mr. Brereton, with the choirs of Hereford, Worcester and Gloucester combined, the orchestra from the opera at Covent Garden, and the whole inspired by the conducting of Sir Arthur Sullivan. Sir Frederick Gore Ouseley or Dr. Hubert Parry.

BERTHA MILLAR.
NEW YORK, September 29.

MISS FITZGIBB'S RECITAL.

Miss Anna Fitzgibbon, who sings Salome this week at the Century with the San Carlo Company, will be the third artist to sing the Strauss-Wilde opera in New York. Miss Olive Fremstad was the first, and she gave it at only one performance. Then the band of reform fell heavily and the Metropolitan knew Salome no more. Then came Miss Mary Garden and for two seasons she shocked and delighted the bourgeois in Oscar Hammerstein's old Manhattan Opera House. From 1910 to 1922, however, no Salome was seen on any New York stage, but last spring Miss Garden again returned to the Manhattan for two performances.

Musical Organizations Are Resuming Their Activities



Peoples Chorus Has First Meeting—Concerts on Many Stages.

To-morrow evening the People's Chorus of New York, under the direction of L. Camilleri, will have the first meeting of the season in the auditorium of the High School of Commerce, at 155 West Sixty-fifth street. These meetings will be continued throughout the season, every Monday and Thursday evening.

Men and women with good voices who are interested in advancing their musical knowledge, club members who would like to form glee clubs and choir singers desiring to learn more of the art in reading and singing music from notes are invited to join.

The meetings of the People's Chorus of New York are like concerts. In addition to the musical education which is given, the members of the advanced unit sing every Thursday evening the best music of their repertory. Soloists, singers and players, members and visitors, are given an opportunity to play and sing individually with a view to trying out their personal talent and acquiring experience.

Admission to the public is free. Voice trials for admission to membership before and after meetings. New members will be enrolled up to October 15.

Samuel A. Baldwin will resume his free organ recitals in the great hall of the City College this afternoon at 4 o'clock, and will continue on Sunday and Wednesday until further notice.

Following are the programs for this week:

To-day—Sonata No. 1 in D minor, Gounod; Prelude, "Lohengrin," Wagner; toccata and fugue in D minor, Bach; peasant song, nocturne, Greg; scherzo in G minor, Beethoven; "Ave Maria," Schubert, and "Symphonie Mathématique," Tchaikovsky. Wednesday—Sonata in F minor, Mendelssohn; "Ave Maria," Bossi; fantasia and fugue in G minor, Bach; "Pan," Godeard; "Moulinet," Chopin; "Pines Hieroglyphic," Franck; "Song of the Vagan Bratmen," Russian; "Deep River," negro melody; and "Sortie Solennelle," Beethoven.

A musical program free to the public will begin the 1922-1923 season of the People's Choral Union to-morrow evening at 8:15 o'clock in the auditorium at Public School 27, Forty-second street.

The MacDowell Symphony Orchestra, Max Jacobs, conductor, will resume rehearsals to-day at Yorkville Casino, 210 East Eighty-sixth street.

Professional and nonprofessional musicians of both sexes are eligible for membership. The object of this organization is to promote routine and experience in orchestral playing.

Having interviewed several composers during his sojourn in Europe last year, Pierre Montoux, who is now preparing to open the forty-second season of the Boston Symphony Orchestra in Boston on October 13, announces a number of new works of interest.

Three French scores are to have their first performances in America at these concerts, Saint-Saens' "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fete." Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolesi; extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakov's "The Tsar Saltan." In the form of a suite, "The English composers, Holst, Vaughan Williams and Eugene Goossens, will be represented; the Italian composers Tommasini and Davico, and the Spanish composer, "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra."

Walter Damrosch, conductor of the New York Symphony Orchestra, has returned from Bar Harbor, where he has been spending the summer, and has called his symphony men for the first rehearsal of the season. The musicians have been notified to assemble in Carnegie Hall on Monday morning, October 18. Mr. Damrosch will direct his first New York concert in Aeolian Hall, Sunday afternoon, October 29.

The Symphony Society of New York will remove its offices from the twelfth floor of the Hotel Harkness to larger headquarters on the seventeenth floor of the

MISS SOFIA CHARLEBOIS OF THE SAN CARLO OPERA CENTURY THEATER.

DIRK FOCH, DUTCH CONDUCTOR, NOW MUSICAL DIRECTOR OF THE NEW CITY SYMPHONY ORCHESTRA

same building on October 2. The details of movements from the old office, where the Symphony Society has been located for the past ten years, were completed last night.

Titta Ruffo gave a farewell recital in Aeolian Hall, London, last Sunday afternoon. Mr. Ruffo is returning to the United States on the Canto Rosso, and will arrive in New York on October 20.

The temporary transition of the Eastman Theater in Rochester from a picture palace to a grand opera house and concert hall, which was promised when New York has been appearing this summer abroad. She appeared in June at the Kurhaus at Scheveningen, Holland, where she was reengaged for August, appearing as soloist on both occasions with The Hague Orchestra, under the conductorship of Georg Schmevoigt. Miss Van Emden expects to spend a year abroad, giving recitals in the principal cities of Germany, Holland and Austria.

Francis Moore, pianist, will give his annual New York recital in Aeolian Hall on Tuesday evening, October 10.

Harriet Van Emden, American soprano, who has studied with Mme. Marcella Sembrich, and who last season gave two recitals in Aeolian Hall, New York, has been appearing this summer abroad. She appeared in June at the Kurhaus at Scheveningen, Holland, where she was reengaged for August, appearing as soloist on both occasions with The Hague Orchestra, under the conductorship of Georg Schmevoigt. Miss Van Emden expects to spend a year abroad, giving recitals in the principal cities of Germany, Holland and Austria.

A membership campaign is now under way to further the interests of the music school of Bronx House, which has become in recent years an important factor in child welfare work in the tenement district of the Bronx. The drive, which is being undertaken by the Volunteer Club Leaders' Association, has for its primary purpose the enlistment of new "one dollar members" needed to meet a deficit in the music school. This important phase of Bronx House endeavor, which has been successful in providing capable instruction for ambitious youngsters at a practically nominal cost, has never been self-sustaining because of the heavy expense entailed in obtaining competent teachers. The funds now being raised through the "one dollar members" will be applied to the reduction of this deficit and will insure the continuation of the excellent teaching that has meant so much to the children of the tenement district.

When parents cannot afford to get the proper teachers to develop it. All contributions from a dollar up, calling for either a regular membership or a special membership, should be sent to the Bronx House Membership Campaign, 1837 Washington avenue, for which acknowledgement will be gratefully made.

Michel Piotro, the Russian violinist, who is just completing a third tour of Japan, has advised his American manager, Charles K. Drake, that he will reach the Pacific coast about November 1. A number of concert appearances will break his journey to New York, where the violinist will probably give a Carnegie Hall recital late in November.

Sue Harvard, American soprano, formerly with the Metropolitan Opera, has recently returned from a concert visit in England. Besides a London recital, she was heard at several private musicals, including one at the home of Premier Lloyd George. Probably the outstanding honor accorded the young singer was her engagement at the Royal Albert Hall held in Wales.

Of the new Metropolitan stars Edmond Burke, Canadian baritone, is among the first to report in New York ready for a busy winter. The former Covent Garden principal has had a summer near Montreal and is at present dividing his time between coaching and playing handball.

Marcel Dupre, organist at Notre Dame Cathedral, Paris, has arrived in New York for a tour of the city.

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